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Handel & Haydn Society

Christopher Hogwood, *Artistic Director*

173rd Season

1987-88



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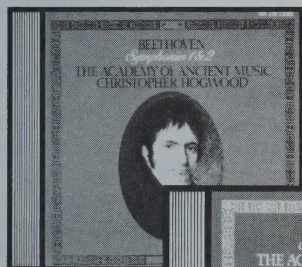
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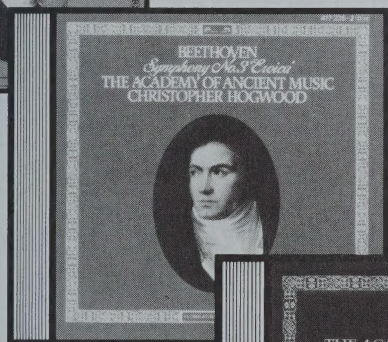
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Christopher
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THE BEETHOVEN CYCLE CONTINUES

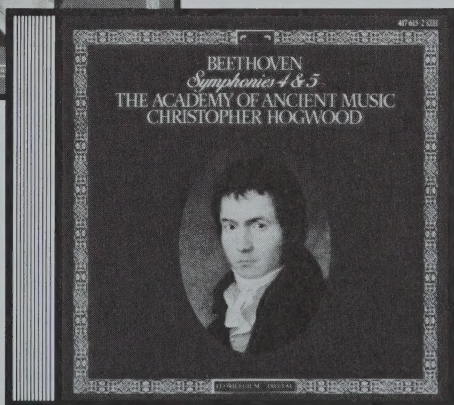


*Symphonies 1 & 2
caught the critics' eye.*



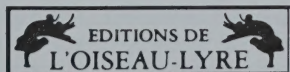
*The 3rd
had them raving.*

*The 4th and 5th
Symphonies authentically
capture the true spirit
of Beethoven as only
Hogwood and the
Academy can.*



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Authentic performances for authentic listeners.



Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall. For your shopping convenience, the boutique will be open before the concert as well as during intermission.

Staffed by volunteers, the boutique will have the H&H shirts, tote bags, coffee cups and more. Perfect for gifts or for yourself. Proceeds to benefit H&H. Thank you for your support.

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Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-THIRD SEASON, 1987-88

.....

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Handel & Haydn & Apley's

Our chef insists on using only the highest quality ingredients. Like Red Leaf lettuce from Eugene, Oregon and Long Island duckling from Mongaup Valley, New York. Preparing a menu this way takes extra time and effort. But when you taste our award-winning cuisine, we know you'll agree it's worth it.

Complimentary parking for guests of Apley's.





Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-THIRD SEASON 1987-88

Friday, February 12, at 8:00 pm

Sunday, February 14, at 3:00 pm

SYMPHONY HALL BOSTON

Thomas Dunn, *Conducting*

.....

HANDEL

The Water Music

Suite I in F Major

- | | |
|-----------------------------------|--------------|
| 1. Overture (in the French Style) | 5. Air |
| 2. Adagio e sfaccato | 6. Menuet |
| 3. Allegro-Andante-Allegro | 7. Bouree |
| 4. Menuet | 8. (Andante) |
| | 9. Hornpipe |

Suite III in G Major

- | | |
|-------------|-----------|
| 1. (Menuet) | 3. Menuet |
| 2. Rigaudon | 4. Gigue |

Suite II in D Major

- | | |
|------------------------------------|----------------------|
| 1. Overture (in the Italian Style) | 3. Menuet |
| 2. Alla Hornpipe | 4. Lentement (Loure) |
| | 5. Bouree |

I N T E R M I S S I O N

BEETHOVEN

Symphony No. 1 in C Major, (Op. 21)

Adagio molto — Allegro con brio
Andante cantabile con moto
Menuetto — Trio
Adagio — Allegro molto e vivace

The Handel and Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel and Haydn Society.

On the cover: *The Angel and Saint Cecilia* by Carlo Saraceni. The National Gallery, Rome.

This concert will be broadcast on WBUR, 90.9 FM on Sunday, March 20 at 1 p.m.

George Frideric Handel (1685–1759)

The Water Music (1717)

Notes by Stephen Parkany

.....

In fanciful terms, the alluring title *Water Music*—not Handel's own—might refer to the lush glamor Baroque England had attained by 1700 as the world's richest power, "ruling the waves" that now were proven to span the entire globe; and it even calls to mind its most notorious fantasy, the get-rich-quick swindle which promised the wealth of the Indies, and found immortality as the "South Sea Bubble"—but only after it popped. Handel himself was one of thousands to be sucked in.

While Handel does not depict water in any literal sense, he yet evokes a more authentic magic, prepared by his own fabulous career. By age thirty this polylingual German organ virtuoso had taken Italy by storm, with its own brand of opera and oratorio (including the astonishing *La Resurrezione*, to be heard in this series next month), and won acclaim as "the *ORPHEUS* of our age"—then, with his unerring impressario's sense, had found his way to Imperial London, where his triumphs proved even greater. As a modern Orpheus, Handel soon was called to bring a cold, dull King to life in the hearts of his people: this was his German compatriot George I, who ascended the English throne in 1714 when his cousin Queen Anne died childless. King George never bothered to learn to speak English (even though the present Royal Family descends directly from him), but he was shrewd enough to order legendary summer parties. The greatest took place in 1717 on the water of the Thames, in "so great a number of boats, that the whole River in a manner was cover'd," in a fairy-tale extravaganza of food and fireworks, graced by Handel's brilliant music (hence its title). The music proved a tremendous success, and kept the city awake most of the night:

*His majesty approved of it so greatly
that he caused it to be repeated three*

times in all, although each performance lasted an hour—namely twice before and once after supper (which was at one in the morning!). The evening (weather) was all that could be desired for the festivity, the number of barges and above all boats filled with people desirous of hearing was beyond counting.

What they heard in the music was the stuff of dreams too. While the "supreme diplomat" Handel took care to include the athletic "Hornpipe" style he had adopted from his English forebear Purcell, he also introduced the most vivacious and affecting dances, aria types, and instrumental innovations, of the Continent, bringing a fantastic, pan-European luster to the night. Two French horns dominate the opening F major suite, making what was almost their first appearance in England; oboes, transverse flutes, and piccolos were also French, and then nearly as exotic. All these carry tones of natural innocence, in the manner of Fragonard's and Watteau's depictions of nobles dressing up as hunters and shepherdesses—escaping their urban culture, and class.

And the trumpets, the most dazzling of all, transmute the heroic poses of actual operas—not his own, but his older competitor Reinhard Keiser's—onto a mythic plane. The rather stiff "rescue aria" of a minor character in Keiser's *The Power of Virtue* (1700) becomes, by Handel's alchemy, the truly heroic fanfare that opens the Trumpet Suite. From a number in *Claudius* (1703), too, in which the adulterous Messalina and her lover dally at the grape harvest, Handel makes the deliciously intoxicated "pastoral" lullaby of the *Lentement*.

Despite some familiar legends, there had been no rift to mend between King George and Handel himself, his loyal and invaluable subject. The exquisite *Water Music* was Handel's first really perpetual success, both undeniably cool, yet genuinely expressive, beyond any cheap sentiment or effect. If the King would not become truly English, then the English, taking Handel to heart, became a great deal more European on the gorgeous summer night.

Ludwig van Beethoven (1770–1827)
Symphony No. 1 in C major (1800)

.....

Beethoven was “an utterly untamed personality,” in Goethe’s famous phrase, but in some ways a cautious one. In 1800, at age twenty-nine, he had long since conquered Vienna as a pianist. As a composer, however, he held back for several years from the big genres, especially the symphony, for the very good reason that these were Joseph Haydn’s province. The older man still lived in Vienna, in his late sixties but very much active, the world’s most famous composer. When he began to retire for good, around the turn of the century, Beethoven felt ready to challenge him at his own game. One of the first signs of this emergence was the First Symphony.

The engaging First still conforms to Haydn’s modest symphonic scale, forms, and orchestral resources, though it gives the winds and brass a more fitting autonomy—especially since the orchestra at the premiere had even more winds and brass, altogether, than strings—the reverse of today’s practice. With Handel (one of the few composers to earn Beethoven’s lasting and unmixed adoration), Beethoven shared a certain brashness, an ability to deliver the Big Gesture, or the broad, yet subtle, joke. On one hand the symphony begins with a dissonance, not at all shocking, and quickly resolved, but witty and disarming; on the other hand, the *Andante* movement starts like a student’s counterpoint exercise—sounding just about as inspired—but takes on more and more color, depth, and warmth as it unfolds. But, yet again, there is the portentous introduction to the Finale, aptly labelled by Michael Steinberg “a joke better heard than described.”

For these concerts Thomas Dunn has chosen to use the first edition of the score, published not in Vienna but in London, in 1809. The English already had performed this symphony by 1803: they adored

Beethoven, “*this great, but singular man... a decided enemy to flattery, and an utter stranger to every thing dishonorable,*” and adopted him from afar. At the time, before the advent of the virtuoso conductor, most orchestral music appeared in sets of parts only; the concertmaster would lead from the first-violin part. Scores were far more prestigious and expensive, intended for study, perhaps, but still more for the classy library shelf. This one capped a lavish series of “*all the universally admired symphonies of HAYDN, MOZART, AND BEETHOVEN.*” After Handel, and after Haydn’s great visits of the 1790’s, England continued to be the Great Musical Consumer among nations. At least twice the Philharmonic Society of London invited Beethoven to follow Handel there, and he accepted, but his deafness and final illnesses intervened.

As for why to use *this* score, which has inconsistent slurs and phrase marks between the parts, the object is not archival, but rather the opposite. The musicologist Dene Barnett writes of this period:

Uniformity and regularity were no more prized in music than in the decoration of salons and cathedrals...the composer’s only “real intention” (was) to achieve a lively, spontaneous performance....

Listeners will hear all the same melodies, rhythms, and even dynamics that they know; but they will also get the impression of each instrument being just a little more distinct, more individual than usual; and this sturdy “warhorse” is made vivid anew.

Stephen Parkany is Assistant Professor of Music at Amherst College.

CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records on the LOiseau-Lyre label.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, Copenhagen and Ansbach and Lucerne festivals.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Oper, Paris' Opera Comique, and Venice's La Fenice.

Recently, he extended his contract as artistic director of the Handel & Haydn Society through the organization's 175th season in 1991. This March he will direct the H & H period orchestra in a recording of Handel's Opus 3 Concerto Grossi for LOiseau Lyre/London Records.

Mr. Hogwood has also been appointed Director of Music of the St. Paul Chamber Orchestra, commencing September 1988. He will be part of a three man Artistic Commission, including Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has made major contributions as both scholar and performer in the area of authentic baroque and classical music presentation and has been a successful and popular broadcaster on a wide range of musical topics.

JEFFREY RINK

Assistant Conductor

Assistant H & H Conductor Jeffrey Rink is equally at home with orchestra or chorus having spent much time in the study and performance of both bodies of repertoire. Mr. Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. In 1985, Mr. Rink was appointed as Conductor in Residence of the Washington Conservatory of Music where he taught conducting and directed performances with the Conservatory Orchestra.

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the "Boston Globe," "The New Yorker" and London's "Musical Times," and has directed performances of Brahms' "Requiem" and Beethoven's Ninth Symphony. He made his Symphony Hall debut this past December conducting H & H in Handel's "Messiah."

In addition to his work with H & H, Mr. Rink conducts the New England Conservatory Summer Orchestra.

THOMAS DUNN
Principal Guest Conductor

Thomas Dunn is one of those rare musicians who effectively changes the way people listen to music. His respected reputation as a conductor, organist, harpsichordist, educator, musicologist and editor is a result of his tireless and scholarly involvement with music for many years.

From 1967–1986, Thomas Dunn served as Artistic Director of the Handel and Haydn Society. During his tenure he transformed a conservative choral society into a musically advanced modern, fully professional organization. By putting scholarship to work, Dunn presented Baroque repertoire with choral and orchestral forces of historically appropriate size. With these scaled down proportions he was able to focus on matters of tempo, phrasing, accent and ornamentation, all of which he realized with his characteristic sense of style, shape, clarity and taste.

Prior to coming to Boston, he founded the Festival Orchestra and Chorus of New York and was appointed Music Director of the Cantata Singers in New York with whom

he presented the U.S. premiere of Rameau's "*Les Indes Galantes*."

In addition to his numerous appearances in New York's Carnegie Hall and Avery Fisher Hall, and Boston's Symphony Hall, Thomas Dunn has guest conducted orchestras throughout the United States and has appeared at the major summer music festivals including Aspen in Colorado and Blossom in Ohio. His recordings on the Decca label include works by Bach, Handel and Walton, and he has also recorded for RCA Victor, Advent Tape, Sine Qua Non Records and Aeolian-Skinner Records.

Mr. Dunn was recently awarded an honorary Doctor of Music degree from Providence College. He has also received the Distinguished Alumnus Award from Peabody Conservatory and a Distinguished Service to the City of Boston award. He has served on the choral panel of the National Endowment for the Arts.

Thomas Dunn serves as Laureate Conductor of Handel and Haydn Society, Music Director of the California Bach Society and visiting professor of Music at Stanford University.

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THE ONE HUNDRED SEVENTY-THIRD SEASON
CONTINUES

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HANDEL'S DRAMATIC
BRILLIANCE

Friday, March 25 at 8:00 pm
Sunday, March 27 at 3:00 pm

HANDEL—*La Resurrezione*

Christopher Hogwood conducts the
H&H period orchestra with Jeanne
Ommerlé as the Angel, Sharon Baker as
Mary Magdalene, Catherine Robbin as
Mary Cleofe, David Thomas as Lucifer
and Jeffrey Thomas as St. John.

VIVALDI VIRTUOSI

Thursday, April 28 at 8:00 pm
Saturday, April 30 at 8:00 pm

VIVALDI—*Lauda Jerusalem*

Gloria

Four Seasons

Christopher Hogwood conducts the
H&H chorus and period orchestra.

CHAMBER SERIES

LENT IN LEIPZIG

Old West Church
131 Cambridge Street, Boston
Thursday, March 3 at 8:00 p.m.

BACH—*Orgelbüchlein*

Christ lag in Todesbanden (BWV 625)

*O Mensch, bewein dein Sünde gross
(BWV 622)*

Brandenburg Concerto No. 6 (BWV 1051)

*Cantata Gottes Zeit ist die
allerbeste Zeit (BWV 106)*

Jeffrey Rink conducts the H&H Chamber
chorus and period ensemble with James
David Christie, organ.

PURCELL'S LONDON

Arlington Street Church
Corner of Arlington and Boylston Streets
Thursday, May 5 at 8 p.m.

PURCELL—*Voluntary for Organ*

Thou knowest Lord

Rejoice in the Lord alway

Sonata No. 9 in F, "Golden"

Evening Service

Chacony in four parts

Christopher Hogwood conducts the H&H
Chamber chorus and period ensemble
with James David Christie, organ.

For information on subscriptions or single tickets call, write or visit the
H&H office at 266-3605, Monday–Friday, 9–5, 295 Huntington Ave.,
Boston, MA 02115.

La Resurrezione tickets will go on sale Sunday, March 13.
Call Teletron at 720-3434, 7 days a week.

Tickets for Lent in Leipzig and Purcell's London are now on sale at the H&H offices.

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